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.K64x  
op. 151



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EDITION  CHURCH

No. 24.

# Easiest Studies

For the Piano

• By •

• Louis Köhler •

Op. 151.

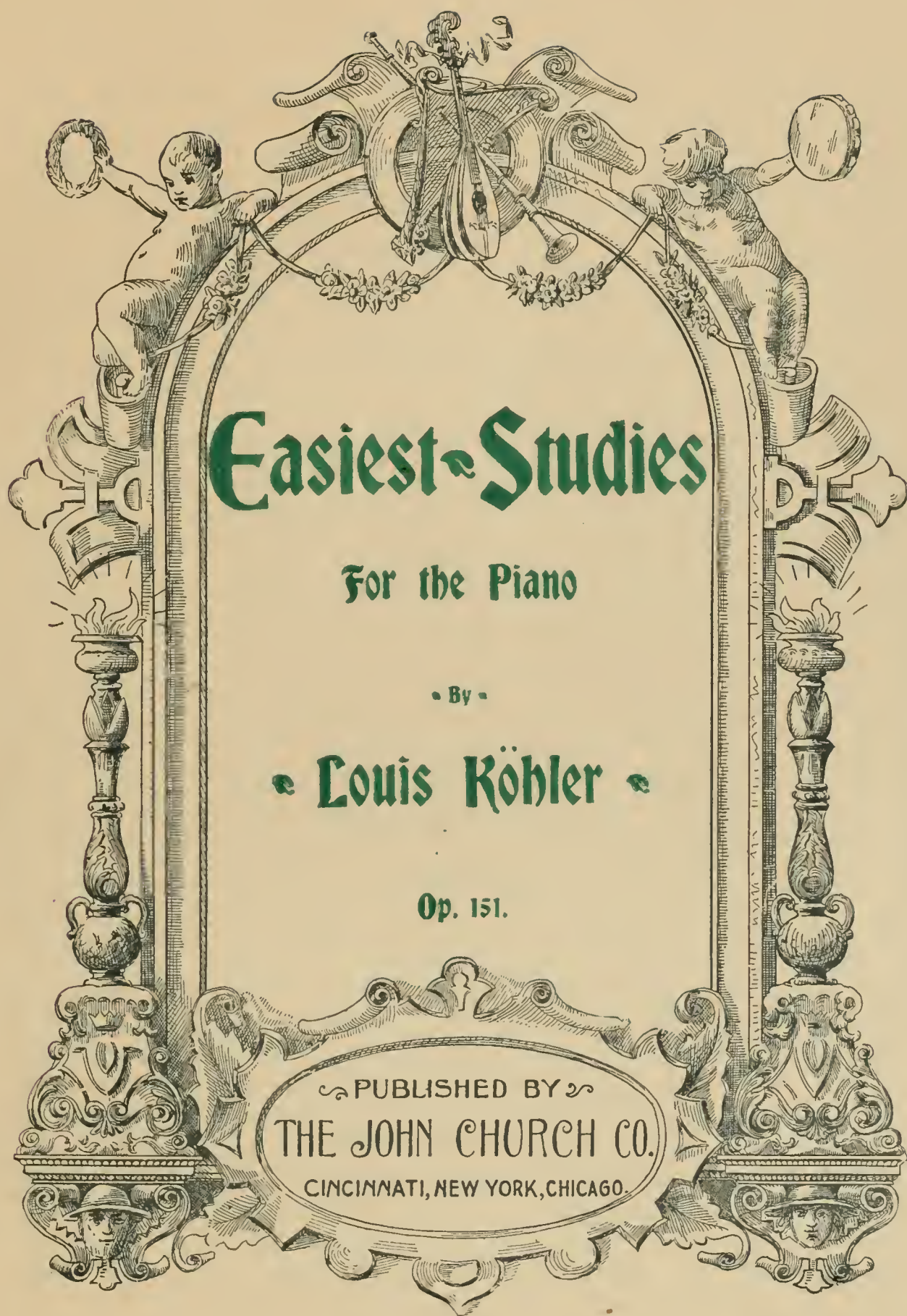
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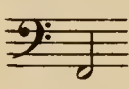

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# Preface.

In order to enable beginners in pianoforte-playing to devote themselves as early as possible to the acquirement of a smoothly flowing style of touch, I have composed the following little studies, which, of all those of their kind hitherto published, may, I think, be considered the easiest.

They are intended to lead to my Op. 50 (entitled "The first Studies, forming a basis of execution") and should be presented to the pupil as soon as he can play with methodical correctness (even though but slowly,) *and with a quiet hand*, the first five-

finger exercises; knows all the notes on the "great staff of II lines" *i. e.*: F  to F  and has attempted some easy little pieces for beginners. We may in addition continue to impart, gradually, such other elementary knowledge as may be found necessary for immediate practical use; and should on no account neglect the daily practice of the scales, and the following important mechanical finger exercises (useful even to more advanced players:)



Each of these should be played with firmness and decision, by each hand separately, for one or two minutes. The scales should each be played 30, 50, or even 100 times; at first by each hand separately, and only later with both hands together. When C major goes smoothly and correctly and the pupil has been through all the major scales several times (which would perhaps take up the first year of study,) a new one, or a pair of new ones, may be practiced daily in the following order:—C major and A minor; G major and E minor; D major and B minor; A and F $\sharp$ ; E and C $\sharp$ ; B and G $\sharp$ ; F $\sharp$  (G $\flat$ ) and D $\sharp$  (E $\flat$ ); C $\sharp$  (D $\flat$ ) and A $\sharp$  (B $\flat$ ); A $\flat$  and F; E $\flat$  and C; B $\flat$  and G; F and D; and after this again from the beginning.

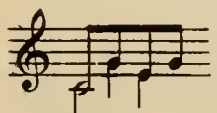
In the following little studies (each of which contains 32 bars in the same key and time) a principal part, in eighth-notes, is given to each hand alternately; and each pair of studies is so arranged that melodic progression by degree alternates with that by skip, continually.

While practicing, the principal part should always first be taken with the one hand, and played in comfortable, easy time (no matter how slowly) until it is played properly, smoothly, and without exertion. Each study may, if desired, be divided into groups of eight or sixteen bars, and such small portions repeated over and over again, in order to impress them upon the memory; so that the eyes, requiring to be less exclusively fixed upon the written notes, may be free to attend to the position of the hands and fingers. The more easy part, that for the other hand, should be played only now and then for a change, and always in proper relative time; only when each hand is quite perfect are both hands to be practiced together, and at first just as slowly as the separate parts have previously been played.

When one study is almost perfect, the principal part of the next one may be begun single handed, but the subordinate part (for the other hand) must not be touched until the previous study is completely mastered. This manner of practicing may be recommended, even to more advanced players, as the surest, safest and consequently the shortest way to the desired end.

The utmost care should be taken while playing, to maintain the right position of the hands and fingers. The finger-tip should be elevated fully as high as the black keys. The stroke should be delivered after quiet consideration, quite suddenly, with decision, *without any other movement of the hand*, and without bending the knuckles. The pressure of the finger on the key should be firm, but not rigid or cramped, and should be maintained at the same power until the next finger delivers its own stroke, when it should be swiftly lifted at precisely the same moment as its successor descends. Thus will a "soundful and songful" touch be formed. This refers more particularly to the studies based upon diatonic passages (progressing by degree) Nos. 1, 2; 5, 6; and 9, 10. In the others, based upon chords, the long holding-notes (those with two stems) must be carefully held down as indicated.

It is also useful to hold down each successive note of such chord passages till the last note of each chord has been sound-

ed, as, for instance, in No. 3, thus:  etc.

This will cultivate the extension of the fingers, familiarize the ear with the sound of the chords, and accustom the pupil to instinctively realize the amount of pressure requisite for the production of a good *legato*.

The speed must always be moderate and convenient. The volume of tone must depend upon the natural strength of the player, but should incline rather towards too much power than too little, and must always be equal.

LOUIS KÖHLER.



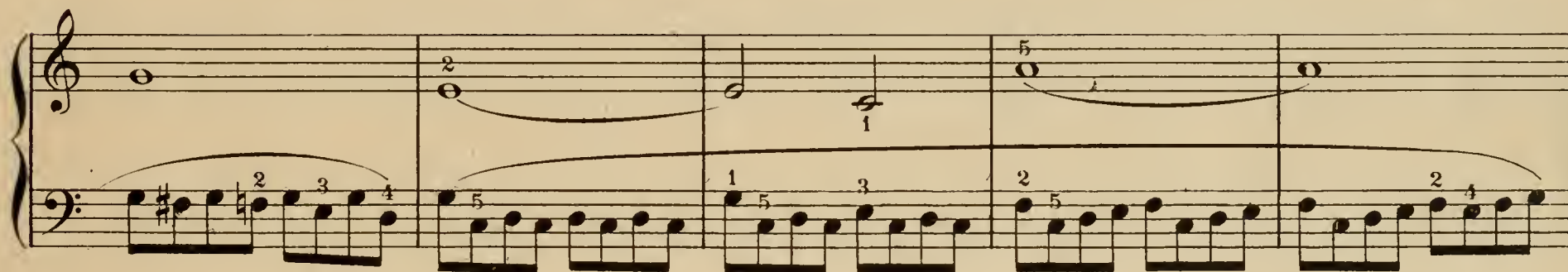
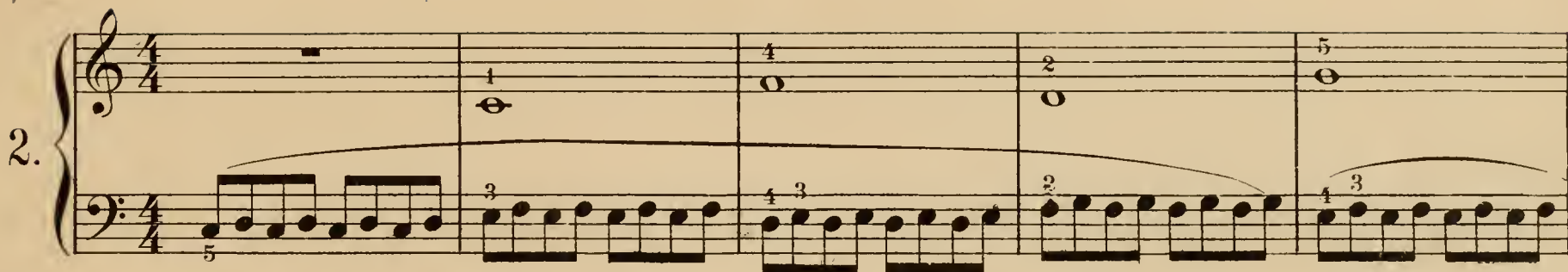
## Easiest Studies.

LOUIS KÖHLER, Op. 151.

1.

The musical score is written for piano in 4/4 time. It consists of six systems of music, each with a treble and bass staff. The first system is marked '1.' and features a series of eighth-note runs in the treble and single notes in the bass. The subsequent systems continue with similar patterns, including some with accidentals (sharps and flats) and fingerings indicated by numbers 1-5. The piece concludes with a final double bar line.







*Wrist down -*

6

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The time signature is 4/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system is marked with a '3.' and a 'P' (piano) dynamic. The score is written in a handwritten style, with some corrections and markings visible. The piece concludes with a double bar line at the end of the sixth system.



play softly with thumbs -  
relax

easy movement of fingers

4.

The musical score is written for piano and consists of six systems of two staves each. The first system is marked with a checkmark and the number '4.'. The notation includes various fingerings (1-5) and articulation marks. The piece concludes with a double bar line at the end of the sixth system.



X  
s  
Fast finger motion

5.

Handwritten musical notation for the first system. The treble clef staff contains a series of eighth notes with fingerings 1, 2, 2, 2, 3. The bass clef staff contains whole notes with fingerings 4, 4, 4, 4, 4.

Handwritten musical notation for the second system. The treble clef staff contains a series of eighth notes with fingerings 2, 2, 4, 3. The bass clef staff contains whole notes with fingerings 2, 4, 4, 4, 4.

Handwritten musical notation for the third system. The treble clef staff contains a series of eighth notes with fingerings 2, 2, 3, 4, 3, 2, 2, 5. The bass clef staff contains whole notes with fingerings 2, 2, 2, 2, 1.

Handwritten musical notation for the fourth system. The treble clef staff contains a series of eighth notes with fingerings 3, 1, 3, 2. The bass clef staff contains whole notes with fingerings 5, 1, 5, 5, 5.

Handwritten musical notation for the fifth system. The treble clef staff contains a series of eighth notes with fingerings 1, 3, 1. The bass clef staff contains whole notes with fingerings 1, 1, 5, 5, 5.

Handwritten musical notation for the sixth system. The treble clef staff contains a series of eighth notes with fingerings 3, 1, 2, 3, 1, 2, 3, 5, 1. The bass clef staff contains whole notes with fingerings 1, 4, 1, 5, 5.



fast. watch fifth finger

6.

X



Handwritten musical score on six systems of grand staves (treble and bass clef). The music is written in 4/4 time. The notation includes various fingerings (1-5), slurs, and dynamic markings. The score is organized into six systems, each containing two staves. The first system has a handwritten '7.' in the left margin. The second system has a handwritten '32' in the bass staff. The third system has a handwritten '4' in the bass staff. The fourth system has a handwritten '4' in the bass staff. The fifth system has a handwritten '3' in the bass staff. The sixth system has a handwritten '35' in the bass staff. The music is written in a fluid, handwritten style, with some corrections and annotations visible.



8.

The score is written for piano in 4/4 time. It consists of six systems, each with a treble and bass staff. The bass line is highly active, featuring numerous triplets and sixteenth-note patterns. The treble line provides harmonic support with chords and single notes. Fingering is indicated by numbers 1 through 5 above the notes. The key signature is one flat (B-flat). The piece concludes with a double bar line at the end of the sixth system.



Handwritten: *Just*

9.

The musical score is written for piano and consists of six systems of two staves each. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system is marked with a large '9.' and a handwritten 'Just' above it. The score is written in 4/4 time and features complex fingerings and articulations. The first system includes a large slur over the treble staff and a large slur over the bass staff. The second system has a large slur over the treble staff. The third system has a large slur over the treble staff. The fourth system has a large slur over the treble staff. The fifth system has a large slur over the treble staff. The sixth system has a large slur over the treble staff. The score ends with a double bar line.







11.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked with a '11.' and includes various musical notations such as slurs, fingerings (1-5), and dynamic markings. The first system shows a treble staff with a slur over five measures and a bass staff with a single note. The second system continues the treble staff's melody while the bass staff has a single note. The third system shows a treble staff with a slur over five measures and a bass staff with a single note. The fourth system shows a treble staff with a slur over five measures and a bass staff with a single note. The fifth system shows a treble staff with a slur over five measures and a bass staff with a single note. The sixth system shows a treble staff with a slur over five measures and a bass staff with a single note.



12.

The musical score is written for piano and consists of six systems. Each system has a treble staff and a bass staff. The key signature is one sharp (F#). The time signature is 4/4. The piece is marked with a '12.' at the beginning of the first system. The notation is complex, featuring many sixteenth and thirty-second notes, as well as various fingerings and articulations. The first system starts with a treble staff containing a whole note chord (F#4, A4) and a bass staff with a sixteenth-note pattern. The second system continues with similar patterns. The third system features a treble staff with a whole note chord (F#4, A4) and a bass staff with a sixteenth-note pattern. The fourth system continues with similar patterns. The fifth system features a treble staff with a whole note chord (F#4, A4) and a bass staff with a sixteenth-note pattern. The sixth system concludes the piece with a treble staff containing a whole note chord (F#4, A4) and a bass staff with a sixteenth-note pattern.











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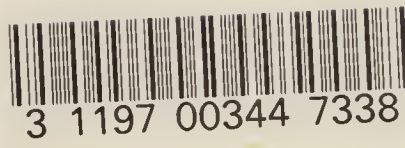












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